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REPORTS SHOW LICENSE CITIES MORE TEMPERATE

Reports for the year 1915 made by the city courts to the office of the State Statistician offer conclusive evidence of the failure of prohibition as a temperance agent in the industrial centers of Indiana. For the purpose of comparison, the records of ten Indiana cities, all in the twenty to twenty-five thousand class, are set forth below:

LICENSE CITIES

	Population 1910	Total Arrests 1915	Arrests for Drunkenness, 1915	No. Arrests for Drunkenness to 1000 Population, 1915	Arrests for Violation of Liquor Laws, 1915
Anderson.....	22476	721	373	16.59	12
East Chicago.....	19098	824	226	11.83	0
Hammond.....	20925	333	92	4.39	0
Lafayette.....	20081	693	400	19.92	14
Michigan City.....	19027	416	100	5.25	13
New Albany.....	20629	330	206	9.93	5
Richmond.....	22324	596	370	16.57	8
Totals.....	144560	3918	1767	84.53	58
Average.....	20651	560	252	12.08	8.3

"DRY" CITIES

	Population 1910	Total Arrests 1915	Arrests for Drunkenness, 1915	No. Arrests for Drunkenness to 1000 Population, 1915	Arrests for Violation of Liquor Laws, 1915
Kokomo.....	17010	687	261	15.34	159
Marion.....	19359	1054	639	33.01	91
Muncie.....	24005	993	447	18.62	72
Totals.....	60374	2734	1347	66.97	322
Average.....	20125	911	449	22.32	107

†Muncie has since returned to the license system.

NOTE—That the three "dry" cities averaged 911 arrests for crime in 1915 as against an average of 560 in the license cities.

That the average arrests for intoxication in the "dry" towns was 449, while the average for the license cities was but 252.

The "dry" cities averaged 22.32 arrests for intoxication to each 1,000 population. The license cities averaged 12.08 arrests per thousand.

That there was a total of 58 arrests for violations of the liquor laws (blind tigers and bootleggers) in the seven license cities, while in the three so-called "dry" towns there were 322 arrests. The "dry" cities averaged 107 arrests for this cause during 1915. THAT TELLS THE STORY.

This advertisement authorized by The Indiana Brewers' Association

MRS. THOMAS R. MARSHALL.

Wife of the Democratic Vice President. Honorary Vice President Woman's National Democratic League.



FRANCIS X. BUSHMAN AS "ROMEO" (BUSHMAN-BAYNE "ROMEO AND JULIET")

Although Francis X. Bushman has long been considered the foremost motion picture artist in the world, his greatest achievement is his work as "Romeo" in "Romeo and Juliet," the stupendous screen production in eight parts produced by the Metro Pictures Corporation. In addition to playing "Romeo," Mr. Bushman assisted in the direction of the big feature. He had made a study not only of his own part, but of the classic drama, with all its traditions, as it has been presented on the stage by famous stage stars in the past. It was Mr. Bushman's sole ambition to delineate the part in a manner that it will stand as the most artistic effort of his career. The feature has been produced on a most elaborate scale, under authoritative direction, and with the most lavish settings ever provided for a Shakespearian production.

Some time ago there lived a gentleman of indolent habits who spent his time visiting among his friends. After wearing out his welcome in his own neighborhood he thought he would visit an old Quaker friend some twenty miles distant. On his arrival he was cordially received by the Quaker, who, thinking the visitor had taken much pains to come so far to see him, treated him with a great deal of attention and politeness for several days. As the visitor showed no signs of leaving, the Quaker became uneasy, but bore it with patience until the eighth day, when he said to him: "My friend, I am afraid thee will never come again."

"Oh, yes I shall," said the visitor. "I have enjoyed my visit very much and shall certainly come again."

"But," said the Quaker, "if thee will never leave how can thee come again?"—Philadelphia Ledger.

Send to the World.



Humorist—I've just written fifteen jokes on the man who doesn't advertise.

Poet—That's wrong. You shouldn't jest about the dead.—Cincinnati Enquirer.

Lazy Birds.

The "mound-builders" of Australia and New Guinea construct mounds of decayed leaves for their nests. In these the eggs are laid and covered over with the same material. The warmth engendered by the decomposition of the leaves causes the eggs to hatch, and the young in due time burrow their way out to life and the open air. These birds are regarded as the laziest of all the feathered kingdom. Next to them come the common blackbirds of America for laziness. These black birds never build nests of their own, but lay their eggs in the nests of other birds and leave them to be hatched by foster mother. This is an unfortunate imposition on the smaller birds, as the blackbird's young is so large when first hatched that he soon crowds the smaller birds out of the nest and has it all to himself.

CHRISTY CABANNE TO DIRECT F. X. BUSHMAN

Famous Fine Arts Director Now Under Contract with Metro

W. Christy Cabanne, who produced many of the leading Fine Arts Triangle features, and who is now under contract to direct Metro wonder-plays, has begun the preparatory work on the big Metro serial in which Francis X. Bushman and Beverly Bayne will be starred. Mr. Cabanne is going over the stories and scenarios prepared by Fred de Gresac, and he will be ready to begin work on the serial immediately after Mr. Bushman and Miss Bayne have completed "A Diplomatic Romance," the five-part feature which is now in production with these stars.



The Bushman-Bayne serial, which is as yet unnamed, will be released by Metro in fourteen episodes, of two reels each. It promises to be the most pretentious and sensational serial ever produced, with the foremost stellar combination in motion pictures, a wonderful supporting cast, a high-class director and Metro quality throughout.

SLIPS OF THE TONGUE.

Even the Dignified English Butler Can Go Astray at Times.

A little story which has just found its way across the Atlantic from an English country house tells of the recent slip made by a new and nervous butler in serving his master, a duke, at the luncheon table. Quiet, respectful and assiduous, he proffered a dish with the insinuating query:

"Cold grace, your grace?"

The slip is so obvious, a new one that doubtless the tale is true. Thus far it is also unchallenged as new, although probably by the time it has made the full round of the press somebody will discover that in its original form it was an Athenian "cheeknut" in the days of Socrates.

An anecdote which at least belongs to the same family used to be laughed over in early Victorian drawing rooms.

Among the royalties, great and little, who came to London for the young queen's coronation there was a certain small, dried up, gray haired, bright eyed, brisk little old reigning prince of a tiny principality. He was faraway cousin to an Irish duke, whose estates in Ireland he visited before returning. For his entertainment a village celebration was arranged, with games and dances, and especially Irish jigs and clog dances.

The gay old prince was delighted. He came himself of a race famous for its dancing. He still possessed a good eye, a quick ear and a light foot. That same evening in the great hall of the castle, to the whistling of his host's son, he endeavored to emulate some of the feats he had seen.

The duke's solemn English butler was present, and his horror at such unroyal antics was reflected in his eyes. The prince perceived it and, shooting a sudden foreboding at him, demanded imperiously: "Ph! Tell me, then, what you think of my dancing?"

Discreet and dignified, but flustered inwardly, the butler's manner was perfect, but his tongue betrayed him. He answered:

"Your royal spryness is certainly high."

There was a shout of laughter, and the duke, with assumed anger, cried sternly: "What! Do you dare to insinuate that the prince is elevated—that his vivacity is due to any other good spirits than his own?"

Before such an accusation the poor butler's last remnant of composure vanished, and, turning wildly, with clasped hands, from his highness to his grace, he protested earnestly:

"No, I never, sir, your royal grace, ever, sir, your grace!"

What Attracted the Attention of the Solemn Faced Man.

One of our southern salesmen brought home the following from his last trip:

The proprietor of a tanyard built a stand on one of the main streets of a Virginia town for the purpose of selling leather and buying new hides.

When he had completed the building, he considered for a long time what sort of a sign to put up to attract attention to the new establishment. Finally a happy thought struck him.

He bored an auger hole through the doorpost and stuck a cat's tail into it with the tufted end outside.

After awhile he saw a solemn faced man standing near the door looking at the sign. The tanner watched him a minute and then stepped out and addressed him.

"Good morning, sir!" he said.

"Morning!" said the other, without taking his eyes off the sign.

"Want to buy leather?" asked the tanner.

"No."

"Got any hides to sell?"

"No."

"Are you a farmer?"

"No."

"Merchant?"

"No."

"Lawyer?"

"No."

"Doctor?"

"No."

"What are you, then?"

"I am a philosopher. I've been standing here for an hour trying to figure out how that cat got through that auger hole."—Boot Strap.

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